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15. Goth. *lamb* 'lamb' is better derived from the meaning 'spring, hop', than from 'bleat.' So we find the development in meaning in MHG. *gampf* 'schwanken,' *gampen*, *gumpen* 'hüpfen, springen,' ON. *gambra* 'make merry': *gymbell* 'he-lamb,' *gymbr* 'she-lamb' (cf. author, MOD. LANG. NOTES, XVIII, 16).

So we may refer Goth. *lamb* to Gk. *ἐλαφρός* 'nimble, quick, swift, light' and *ἐλαφος* 'deer, hart, hind.' The connection between *ἐλαφος* and *ἐλαφρός* (Pott, *Et. Forsch.* 1, 233) is an old one. That between *ἐλαφος* and *lamb* is assumed by Hirt, *Idg. Ablaut* 555, where both words are derived from a base *elen* and combined with Lith. *elnis* 'hirsch,' etc.

There is no good reason for supposing that the *φ* in *ἐλαφρός* is from IE. *ǵʰh*. We have here what occurs in many cases: IE. bases ending in a labial by the side of others ending in a guttural. For many examples see Zupitza, *Germ. Gutt.* 35 ff. Moreover, all the forms supposed to be related to *ἐλαφρός* may go back to words with IE. pure velar *gh*.

16. E. *stack*, ON. *stakler* 'heuschöber' certainly do not need to be separated from ChSl. *stogŭ* 'schöber.' But this brings us to the IE. base *st(h)ego-*, with which the Slavic word has been connected: Skt. *sthāgati*, *sthagayati* 'hemmt, verschliesst, verbirgt, verhüllt,' Gk. *στέγω* 'keep off, hold off; hold, hold in check (*δάκρυον ὀμματ' οὐκέτι στέγει*, Eur. I. A. 888); hold in, contain; cover over, shelter, protect,' *στεγνός* 'covered, water-tight; costive,' *στεγνός* 'make costive; check bleeding; solder,' *στέγος* 'roof,' *στέγη* 'house,' *στεγανός* 'covered, roofed over; close, compact; reserved; closed up, obstructed (*νηδύς*); constipating,' Lat. *stagnum*¹ 'standing water,' Lith. *stegiu* 'decke,' *stogas* 'dach.'

Now the meanings we find in these words evidently come from 'hold, stop, check, hold in, inclose, cover.' The base *sthēgo-*, therefore, may be a derivative of *sthē-* 'stand.' At any rate, we find a base *st(h)eg-*, *st(h)og-* 'stand, stand stiff' in ON. *stake*, OE. *staca* 'stake,' OHG. *steccho* 'stecken, stock, pfahl, pflock,' *stehhan* 'stechen.'

The meaning of the verb is secondary, and there is no more reason for connecting *stake*,

stechen, etc., with Lat. *instigo* than with *stock*, *stocken*, *stochen*, ON. *stauka* 'stossen.' Compare also *stecken*, *verstecken* with Skt. *sthagayati* 'hemmt, verbirgt.'

By the side of *sthego-* occurs a *tego-*, which is probably not the same word.

17. Goth. *stilan*, OHG. *stelan* 'steal,' etc., may in like manner be referred to a pre-Germ. base *stelo-* 'hold, place, conceal.' Compare MHG. *stille* 'still, heimlich,' *stellen* 'zum stehen bringen, feststellen,' Skt. *sthālati* 'steht.' Compare the development of meaning in the following.

18. MHG. *stüpfen*, *stupfen* 'stechend stossen; wegstossen, heimlich entfernen,' OHG. *stiuſen* 'jem. seiner angehörigen berauben,' *stiof-* 'stief,' OE. *ā-stiepan* 'bereave,' *stēop-* 'step,' etc. Tracing these words back we have MHG. *stopfen* 'stechen, stopfen,' *stōuben* 'aufscheuchen, verjagen,' OHG. *stioban* 'rennen, stieben,' Gk. *στυράζω* 'schlage, prügele,' *στυπος* 'stock,' ON. *stofn* 'stem, trunk,' *stúfr* 'stump.'

19. Goth. *stiwiti* 'erdulden, geduld' represents a pre-Germ. **steue-dīo-* or perhaps rather **steui-dīo-*. Compare ChSl. *staviti* 'stellen, hemmen,' Lith. *stōviti* 'stehe,' *stova*, OE. *stōw* 'place,' *stōwian* 'restrain,' and, for meanings, Skt. *sthāyini-* 'stehend, dauernd, geduldig.'

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THE "MIRACLES DE NOSTRE DAME" AND THE FOURTEENTH CENTURY.¹

Based upon so many different sources from different periods, the Miracle plays do not always offer a picture of the conditions of the Fourteenth century, but they frequently do, and it is the object of this paper to glean from them such details as seem to reflect the age in which they appeared. Only the worldly side will be considered, as the religious side has already been treated.²

This is the period of the English invasions,

¹ Based on "Miracles de Nostre Dame par Personnages," by Gaston Paris and Ulysse Robert, in *Anciens Textes Français*.

² Forkert, "Glaubensleben und Kirchlichesleben in den Miracles de Nostre Dame."

¹ Noreen, *Urg. Lautlehre* 155, connects Lat. *stagnum*, ON. *stakler*, and *stake*, but goes no further.

when English armies spread misery and desolation over entire French provinces. "The kyng rode about the countrey destroying all before him. . . . Thus the noble realme of France was sore greued on all sides." ³ Thus was war in reality, and it is thus represented in the plays. An invasion of Spain is on foot, and the plans include the destruction of the inhabitants and the beasts of the field :

"Et prengne l'on chastiaux et villes
Et n'espergne l'en filz ne filles
Bestes ne biens." (Mir. xxviii, l. 71).

The English do not attack the French without warning, "To thentent that their war shuld be more laudable, thei agreed to send their defyances to the french kyng . . . To bear these defyances, was charged the bysshop of Lyncolne . . . he had a safe-conduct to retourne again to his Kyng." ⁴ The invader in the play acts in precisely the same manner ; he sends his messenger to announce,

"Qu' assaillir venra vostre terre
Et vous mouvera si grant guerre
Qu'il vous toldra vie de corps . . .
Vostre pouoir ne prise maille . . .
Et vous defie." (xxviii, 78).

The nobles are angered by this speech, but a messenger is sacred, and they must receive it without violence though they protest energetically,

"Si tu ne fusses messagier
Poins fusses d'un tel esperon
Qu'il ne te fausist chaperon
Jamais avoir." (Id., 98.)

In the Fourteenth century, we are still in feudal France, and all the wars of the Miracle plays are carried on by that system. In the war mentioned above, the emperor to gather his hosts sends messengers to his kings and barons and has them take up arms (Id., 1427). As with the king, so with the baron. When the baron becomes entangled with others, or is called upon by his king, he in turn appeals to the knights who owe him fealty and gathers his followers as the king had done ;

"Le conte de qui vous tenez
Vous mande ainsi qu'a li venez." (vii, 725).

But the king exercises other feudal rights besides

the military one. He sees that his barons dispense justice ; an uncle who keeps from his niece her property is called before him to answer to this charge (xxxix, 1122) ; a baron who wishes to pardon a woman confessedly guilty dare not do so for fear of his sovereign :

"Et si tost qu'il aura sceu
Que vous n'arez justice faite
Il mettra la main de fait
Sur toute vostre seigneurie." (xv, 1067).

He exercises the right of deposing a bishop, punishing him, and setting up another in his place (vi, 1251). He marries off his subjects as he chooses ; he bestows upon Amille the hand of a countess (xxiii, 391), and upon a noble follower the hand of a princess (xxviii, 470).

There is considerable information as to the judicial system and its workings found in these plays. The one that gives the most complete outline of this is xv. We see the judge herein promoted by his lord from his position as mayor because he is "subtilz et cler veant, bien entendant et arguant." This judge is represented later as having no cases and is therefore missing the fines that devolve upon him. He takes his *sergent* to task for this and accuses him of corruption, in as nice an accusation of graft as could be brought against a modern municipal servant :

"Je scay trop bien comment on fait :
Ains que j'en aie congnoissance
Il vous ample de vin la pense
Et vous est la bourse fourrée :
Ainsi m'amende est recelée,
Que point n'en ay." (xv, 603).

The *sergent* protests against this charge and is on the look-out for some one to bring before the judge ; a woman at this time accidentally drowns her child, and her lamentations bring him to the spot ; he hastens after the judge who immediately proceeds to the place, and there holds the preliminary examination :

"Dame, savez vous de ce fait
Ne tant ne quant ?" (Id., 778).

The woman is sent to prison to await trial in the Assize Court, held by the baron ; the case is laid before him by the judge and she is condemned to be burned. The people are called together by the public crier to see that justice is properly done :

³ The Cronycle of Froissart, Jean Bouchier, London, 1812, i, 55.

⁴ Froissart, i, 49.

"Mon seigneur le conte vous mande
A touz ensemble et si commande
De chascun hostel un homme ysse
Sanz nul demour." (*Id.*, 1110).

This summons is not simply a matter of form ; the people were expected to be present, for it appears they were liable to fine if they stayed away. This is manifest in another play in which the crier makes his exhortation as above, after which the people discuss his order, and decide to go rather than pay a fine :

1^{re} Voisin. "G'y ay plus chier aler, par foy
Que je l'amende.
2^{me} Voisin. Et j'aussi, qu'il ne demande
Amende, y vois." (xxvi, 910).

Torture of people suspected of crime was much in vogue in this period. We have two cases of this usage. In the first the King threatens that if the victim will not confess,

"L'en t'efforcera tellement
Que n'aura membre vraiment
Qui ne s'en dueil." (xxxi, 1864).

In the second case, a whole family is held for a crime, it not being known who is guilty, and to discover this, the bailiff threatens to put them all to the torture :

"Ou assez tost voir me diront
Ou il questionnez seront
Vilainement." (xxvi, 669).

A form of trial much resorted to during this period is that of combat. If the accused denied the testimony of the accuser, he had the privilege of proving his innocence against him by force of arms. There are three cases of this mode of trial in the plays.⁵ The one most complete in its details is *Amis et Amille*. A courtier accuses Amille of crime, which he denies ; the courtier immediately demands trial by combat, which is granted ; the king asks hostages for the appearance of the combatants ; Amille is in the wrong, however, so he dare not fight ; he knows that truth is invincible and that he will be killed if he enters the lists after having sworn his innocence. So certain is he that he will be killed that he asks his counter-part Amis to take his place.⁶ This is

⁵ xii, 1198 ; xxxiii, 730 ; xvii, 1776.

⁶ Petit de Julleville, *Mystères* I, 130, is entirely in the wrong in regard to this event. It is through fear, pure and simple, that Amille will not fight, and not at all because he does not wish to lie.

done, and on the day of the combat it is Amis who presents himself to fight the challenger ; the oaths are administered by the king, after which they fight ; Amis kills his opponent and Amille is adjudged innocent.

That these trials by combat are strictly in keeping with the fourteenth century is seen in the case of Jacques de Grys, who was accused of rape. "Judgement was gyuen that . . . mortale batayle sholde be done betwene the knyght and the squyer . . . Then these two champyons were set one agynst another." ⁷

One play offers us the scene of the election of a bishop (*Mir.* iii). A bishop is murdered, the public crier announces the event to the people, and invites them to pray for the salvation of his soul and to come and view the remains. We have a picture of the preparations for the burial, the coverings of gold, the coffin with its pall of cloth-of-gold in the church. After the burial, it is thought advisable to proceed at once to the election of a new bishop,

"Pour garder de nostre eglise
Les droitures et la franchise." (iii, 497).

A council, composed of the baron, the arch-deacon, the clerks and the canons, meets to elect ; it is decided to leave the matter in the hands of a committee of two, who choose the arch-deacon, to which choice the council consents. He is advised to proceed at once to the arch-bishop, who has had no hand in the election, in order to receive his insignia of office and be consecrated. Upon his return, preparations are made for a celebration ; he is first conducted to church to give thanks for his new honors ; then follows a great dinner with wine and *jongleurs*.

We get a glimpse of the wealth of the convents and monasteries ; the monks are represented as having large revenues and saving them ; they therefore offer rich booty to thieves and marauders :

"Ilz sont gens qui en leur requoy
Se tienent et petit despendent,
Et a amasser touz jours tendent ;
Et si ont de grans revenues
Des maisons qui d'eulx sont tenues
Et de leurs autres labourages,
Pour c'est bon sur eulx les pillages." (xxxiii, 112).

The convent is invaded by robbers, and the abbot

⁷ Froissart II, chap. lxi.

points out its treasures to save himself from death :

“ Or ça vezci nostre tresor
Vezci premièrement draps d’or,
Vezci chasubles et tuniques
D’or et de pierres precieuses.” (*Id.*, 261).

That churchmen were not held by the same laws nor judged by the same courts, is also apparent. When two advocates of religious houses are called before a judge and fined, they protest in this wise :

“ Sire, vous savez vraiment
Que je suis homme d’église :
Ne suis tenuz en nulle guise
De cy repondre.” (*xiv*, 186).

The villain does not enter largely into the plays. He is variously represented, but there is only one play which seems to reflect his general poverty and misery in the fourteenth century, and his helplessness against the upper classes, who ruthlessly despoil him of his goods and pillage him without mercy. We have here a villain complaining to his sovereign lady :

“ De vostre fille a vous me plain :
N’avoie pour gangner du pain
A mes enfans et a ma fame
Qu’ un povre cheval, chiére dame
Que tolir m’a fait par ces gens ;
N’en riens son cuer n’est diligens
Que d’oster au commun le sien.” (*xxxix*, 1515).

The two salient points of bourgeois life as it appears here are the prosperity of that class and their military importance. The first of these is not restricted to this period for it was already manifest in such previous works as *Aiol*, *Jourdain de Blainville*, *Renard*, the *Fabliaux*, etc. ; the second is characteristic of the times, for it was not until this century that this class reached such prominence in military affairs.

Evidences of the wealth of the bourgeois and the facility with which such wealth was acquired are numerous. One bourgeois buys his release from a vow and pays the pope two hundred besants, which he says is “ grant argent ” (*viii*) ; another says he possesses “ biaux menages . . . grans heritages et foison de biens temporeux ” (*xv*, 6) ; a third gives away a fortune, and then with borrowed capital sets out to reestablish another, which he does in a few years in foreign parts (*xxxv*). Flanders was the country with which the greatest trade was carried on, and it is

to that country that our merchants turn when they go forth to enrich themselves :

“ Dame, a Dieu ; en Flandres m’en vois.” (*xv*, 253.)

“ Et droit a Bruges le menras
En marchandise.” (*xi*, 196).

The prominence to which this class has attained is best seen in *Mir. xxviii*. In the war quoted above, when the king of Spain has been warned of the approach of the foe, he leaves the kingdom and it is to the bourgeois that he entrusts its safeguard. He sends a messenger to their meeting-place to have them come and confer with him ; and turns the defense over to them. It is against them that the attack is made ; they are called upon to surrender, but refuse, and defend themselves valiantly, but the place is captured and they must give themselves up or die ; they escape by the payment of a ransom that the victor exacts,

“ Biaux seigneurs, vostre roy Alfons
M’a courroucié, et a mal fait . . .
Je vous ai pris en fait de guerre :
Rangonnez vous.” (*xxviii*, 496).

They are willing to give up all they have to get away alive, and thus answer the above demand :

“ Prenez quanque pouons avoir
. et laissez vivre
Noz povres corps. (*Id.*).

The importance here given the bourgeois is not exaggerated. In the council after the capture of King John, twelve of the thirty-six members were bourgeois, and the provost of Paris held a position of the greatest responsibility. Likewise in the siege of Calais, to which the above offers certain striking resemblances, it is the bourgeois population of the town that defends it so stubbornly against Edward III, and it is with them that terms of peace are agreed upon. “ I requyer you tary here a certayne space tyll I go into the towne and shewe this to the *commons* of the towne, who sent me hyder,”⁸ and after the peace is made the inhabitants ransom themselves by giving over all they possess, and are driven from the city.

These, then, are the details which reflect the age of the Miracle Plays ; they constitute in part what Petit de Julleville calls “ la peinture fidèle et minutieuse des mœurs du temps pour lequel il

⁸ Froissart I, 175.

(ce théâtre) a été fait.”⁹ The picture is not always “fidèle et minutieuse,” nor is it always concerned with the “mœurs du temps,” but he seems to be in the right when he adds, “Une foule de traits, dont il est semé, sont le fruit d’une observation exacte, naturelle et vive; ils nous apprennent beaucoup de choses sur cette portion de la vie humaine que les chroniques . . . ne nous révéleront jamais.”

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THE PHRASE *Sturm und Drang*.

It is well-known that Klinger’s drama *Sturm und Drang* furnished the name for the literary movement of which it is one of the most characteristic productions. R. M. Werner (*Zt. f. d. Oesterreich. Gymnasien*, v. 30, p. 293; 1879) has shown that, before Kaufmann gave this title to Klinger’s drama, Lavater in a letter to Herder used the phrase “aus Sturm und Gedränge heraus.” The drama was first performed at Leipsic on the first of April, 1777 (Rieger, *F. M. Klinger*, I, 198). On the third of April, Klinger writes to a friend (Rieger, I, 407): “Von mir zu reden wäre viel. Ich lebe so hin, bald in Drang und Sturm, bald im gelinden Säusslen, unter Musik, Comoedie und Spiel, Musen und etc.” It is the first passage in which the title of the drama is used, though with a slight change of order, to express a state of feeling which was characteristic of Klinger and his associates. Later in the year the drama was performed at Frankfurt by Seyler’s troupe, but had little success. H. L. Wagner in his *Briefe die Seylerische Schauspieler-gesellschaft betreffend* (1777), attributed the failure to the fact that the people did not know what the title meant; then he continues: “wer fühlt oder auch nur ahndet, was Sturm und Drang seyn mag, für den ist er geschrieben; wessen Nerven aber zu abgespannt, zu erschlaft sind, vielleicht von jeher keinen rechten Ton gehabt haben; wer die drey Worte anstaunt, als wären sie chinesisches oder malabarisch, der hat hier nichts zu erwarten, mag immerhin ein alltägliches Gericht sich aufischen lassen.” (E. Schmidt, *H. L.*

⁹ *Les Mystères*.

Wagner, 1879, p. 52). The next place where the phrase is used is a review in the *Nürnbergische gelehrte Zeitung auf das Jahr 1778*. The work under consideration is *Sammlung neuer Original-Stücke für das Deutsche Theater*. Berlin und Leipzig, bey G. J. Decker, 1777. The reviewer begins (p. 83): “In dieser Sammlung sind drey Stücke enthalten. I. Der glückliche Geburtstag. II. Besser getrennt als ungeliebt. III. Das Goldstück, oder der kleine Menschenfreund. Das erste und das letzte ist von Schlettern, einem Mitgliede der Seilerischen Schauspielergesellschaft. Das zweite von D’Arien. . . . Um des ersten willen heissen wir den Verfasser mit Freuden willkommen! Es war uns ein wahres Vergnügen, unter so vielem Gewirre, Sturm und Drang und kolossalischen Karikaturen, an ihm einen Mann zu finden, der sich näher an die Natur hält.” Decker’s *Sammlung neuer Original-Stücke* also contained Klinger’s *Sturm und Drang* (cf. Rieger, *F. M. Klinger*, I, 200; Goedeke, IV, 319), but the copy in the hand of the reviewer had evidently only three plays. In the following year, 1779, the phrase is found in a humorous prologue entitled *Die neuen Schauspieler in Mannheim*. The passage is cited by E. Schmidt in his book on H. L. Wagner (p. 130, n. 34). The daughter of an innkeeper describes a rehearsal in which a man for half an hour soliloquized “von Sturm und Drang, von plastischer Natur, Thatkraft, Wonnegefühl, bildendem Traum, von einem Ding, das ein Ding und wieder kein Ding ist.”

The *Gothaische gelehrte Zeitung* of 1780 (p. 144) gives the phrase in participial form. In reviewing the novel *Wilhelm Edelwald, die Geschichte eines verlornen Sohns* (Leipzig, 1780), the writer says: “ein Roman der sich . . . durch Vermeidung beydes der weichen schmelzenden Empfindeley und der starken, geniëmässigen, stürmenden und dringenden Kraft unterscheidet.” During the same year the phrase is used twice in the novel *Geschichte eines Genies*, as R. M. Werner has pointed out in the *Zeitschrift f. d. Oesterreich. Gymnasien*, 1879, v. 30, p. 293. A juxtaposition of *Geniewesen* and *Sturm und Drang* as in the *Gothaische gelehrte Zeitung* of 1780, is found in the *Nürnbergische gelehrte Zeitung* of 1781. The writer says (p. 417): “Die Steckenpferde der Empfindsamkeit, des Genie-